New World and Asian perspectives in the visual and performing arts.

The New Spectrum Times

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A Unique Architectural Structure

Village Square Concept Recreated

photo: IBM Maguire-Thomas

IBM's new Texas location at West Lake.

By Jonathan Paleologos

Solana, which means "sunny place" in Spanish, looks from a distance as if it might be a resort, not a suburban office and retail complex: its buildings are all low and its 900-acre site is lushly landscaped. The complex is eight miles northwest of the Dallas-Fort Worth International Airport.

The architects for this impressive project were Romaldo Giurgola of the New York firm Mitchell/Giurgola and Ricardo Legorreta of Legoreta Arguitectos in Mexico City.

The pylons are the first sign that this is not a typical place. The second is the redesign of the bridges and underpasses leading into the complex from Highway 114. Driving down the highway ramp and entering the complex becomes a real architectural experience: a passage from the outside, which is the highway, through a vestibule, which is the space between the bridge and the gateways — to the inside — which is the rest of Solana.

The buildings for the village center are fairly simple structures sheathed in rusty red or pale yellow stucco with crisply articulated square windows. The diagonal walls are gimmicky but in general the buildings continue the tone of the pylons and entry gateways. They make us think in terms of primal building elements of walls and masses and doorways. And, most important, the various buildings come together in a village-like grouping around a central paved plaza with fountains and trees that may be one of the few places that manage to evoke a traditional village square without being hopelessly cute or sentimental.

The most ambitious building architecturally is IBM's Marketing Center, a sprawling complex. A structure of pale yellow stucco and magenta concrete grids, it is entered through a 40-foot-high barrel-vaulted room painted a deep, rich blue, as much a chapel as an entry hall. The rest of the building consists of box-like wings set around arcades and garden courtyards as a slightly different abstract composition of water, trees and stone. The gardens at their best are potent testaments to the power of landscape designed to work in genuine collaboration with architecture. Cars are mainly hidden away in parking structures hidden around the back in a garage integrated with the complex.

The six 5-story buildings, each roughly square in shape, are set close together so that they appear almost as a single large mass, as if they were a great chateau. The surrounding landscape reflects the traditional prairie. It is sprawling in deliberate contrast to the tight order of the structures themselves and to the spaces between the six identical buildings, which are intended to function as pedestrian streets.

Jonathan Paleologos was formerly Director of Public Information at the Massachusetts College of Art.

Anthony Barboza: *A View-Finder's View*

ANTHONY BARBOZA. *Untitled.* Black and white. A conceptual study of light effects ranging over a scale of values.

By Claudia Flynn

As a photography student in New York, Anthony Barboza — a native of New Bedford, Massachusetts — worked in the studio of fashion photographer Hugh Bell, who became his mentor. In 1965, he joined the United States Navy and was a staff photographer until his discharge in 1968. Barboza later returned to New York and opened his own studio. His fashion photography has been featured in several major publications, including *Harper's Bazaar, Vogue, Life* and *Esquire* magazines.

Barboza, who has an abiding interest in jazz, created for Japanese television an extraordinary commercial with famed American trumpeter, Miles Davis. In addition to being exhibited at many museums and galleries throughout the United States, he recently participated in the Tenth Annual James Van Der Zee Photographic Exhibition at the University of Lowell in Massachusetts.

Claudia Flynn is a photographer as well as a staff member at San Francisco's Friends of Photography/Ansel Adams Center.

AGUSTO TORRES. *The Abstract and the Real World*, 1962. Oil on cardboard.

Harlem Renaissance Arts Symposium Held at the Massachusetts College of Art

Novelist Dorothy West Reminisces

By John H. Baker

On November 19, 1989, as part of its Freshman Seminars program, the Massachusetts College of Art held a symposium on the Harlem Renaissance. The symposium featured presentations by three speakers followed by a question-and-answer period. The first speaker was novelist Dorothy West, who talked with great enthusiasm and nostalgia about her participation in the cultural life of Harlem during the golden years earlier in the 20th century. Her talk gave everyone a vivid sense of the vitality of Harlem as a cultural milieu and of the author's own artistic purposes as a realistic novelist.

As the second speaker, I dealt with the painting of the Harlem Renaissance and the dominant modernist aesthetic of the art establishment. I showed that the formalist basis of American modernism made it ill-equipped to properly evaluate, or even understand, the humanistic significance of much Harlem Renaissance painting.

The final speaker was Edmund Barry Gaither, Director and Curator, Museum of the National Center of Afro-American Artists and a nationally known scholar of black art and culture. Gaither spoke about the music of the Harlem Renaissance and illustrated his ideas with selections from recordings of the period from his own collection. Those who had heard Gaither before recognized the combination of enormous learning and deep understanding with which he made his presentation. In response to a question from the audience during the question-and-answer period, Gaither made a central and enduring point when he said that all the world's art is equal in significance because it is all an expression of the human spirit. The sense of collective spiritual movement toward the implications of this truth is what gave the symposium its special and positive character.

John H. Baker is a professor of art history at Massachusetts College of Art.

The Harlem Renaissance took root in the social and intellectual movements during the era of Booker T. Washington and W.E.B. DuBois, and was nourished by the quest for education and wealth as well as the literary strivings, philosophies of racial pride and solidarity that began about 1900.

—August Meier

Television's Filmic Storyteller

He was initially drawn to directing and doing pilots while appearing in "The White Shadow"

Called the "prince of pilots" by industry insiders, ABC Television's Thomas Carter is best known for infusing an elegant visual style of resplendent atmosphere, unusual montages and musical sound effects into the pilot shows that he has directed. His impressive portfolio includes pop-cultural features such as "Miami Vice," "St. Elsewhere," and "Midnight Caller." Carter describes himself as a storyteller who tries to take a filmic approach to television. A fellow television producer credits Carter with telling a story with a camera better than anyone else he has seen.

Carter, an African-American, earned an undergraduate degree in drama at Texas State University and was initially drawn to directing and doing pilots while appearing in "The White Shadow" in the late 1970's. His interest in directing was based on his perception that he could mold a new drama from the writer's script. As pilot director, Carter set the pace for new programs; then his work was done. But this was not enough. He felt the need for more sustained involvement in which he could be a more constant factor in a television series.

First, he directed episodes of "Fame" and "Hill Street Blues." Now the 36-year-old Texan is executive director of ABC's "Equal Justice," which he co-created. Its premier showing was March, 1990.

Why *The Times*?

By Sandra Furey

Unlike most newspapers that generally report on what is happening at the moment, *The New Spectrum Times* sees its mission as educational. This edition presents articles on the roots and flourishing of diversity in late twentieth-century American art. By focusing on the contributions of Native American, Black, Asian and Hispanic artists to society, we inform the reader of important multicultural issues and events. Through this forum, *The Times* sheds light on issues not often explored in most publications.

Our writers are drawn from the faculty, staff and student body of the College of Art, with occasional guest features by artists and critics, as well as students of other institutions. Each article reflects the writer's enthusiasm for the rising tide of cultural pluralism in American art. We believe that *The New Spectrum Times* will find an equally eager audience.

Sandra Furey is Assistant Executive Director of Urban Gateways, Chicago.

Looking at Sculpture:

Betye Saar and Barbara Chase-Riboud

By Arlette Watkins

BETYE SAAR. *Nine Mojo Secrets*, 1971. Fiber, seeds, and beads.

Betye Saar

Betye Saar, an assemblage artist, is a native Californian and was educated at the University of Southern California. She is nationally known for creating highly personal objects that draw upon scenes related to women as well as issues of race and class. Saar also explores the use of ritual and symbols in developing an intimate aesthetic direction which simultaneously attaches to universal concerns about power and mystery in human experience.

Her work has been widely exhibited at institutions such as the Los Angeles County Museum of Art; the Whitney Museum of American Art, New York; the Smithsonian Institution, Washington, D.C., and the Studio Museum of Harlem, New York. She received the National Endowment of Arts award in 1974 and in 1984. Saar is also included in a number of publications, such as Eleanor Munro's *Originals: American Women Artists* (Simon and Schuster, 1979), and *Who's Who in American Art*.

BARBARA CHASE-RIBOUD. *Monument to Malcolm X, No. 2*, 1969. Bronze and wool.

Barbara Chase-Riboud

Born in 1939 in Philadelphia, Chase-Riboud received the M.F.A. degree from the School of Art and Architecture at Yale University in three-dimensional work. At the age of 15, she won a *Seventeen* magazine award for one of her prints, which was later purchased by the Museum of Modern Art. Since 1961, she has lived in Paris.

An outstanding feature of Chase-Riboud's work is its elegance. Conceptually, she often has been inspired by African themes. In commenting on her work, art critic Françoise Nora has said that although the search for beauty is no longer important to many contemporary artists, for Chase-Riboud sculpture should be beautiful. Through the use of such materials as bronze and silk cording, silver and chains, etc., she masterfully incorporates contrasting properties of hard and soft, bright and dull as well as smooth and textured. Her works range in scale and are formidable in their aesthetic resolution.

Chase-Riboud's works have been exhibited at museums and galleries throughout the United States and Europe, including the Musée de l'Art Moderne, Paris; Bertha Schaefer Gallery, New York, and Kunst Museum, Düsseldorf. She is represented in American and European collections, and her work has been reviewed in major publications such as *Art News* and *Art International*. Chase-Riboud is also included in *Who's Who in American Art*.

Arlette Watkins is a 3-D Fine Arts major at Massachusetts College of Art.

Lidya Buzio's Painted Earthenware Vessels

By Nancy Aleo

LIDYA BUZIO. Round Blue Roofscape, 1986.

Lidya Buzio is a New York ceramist who wraps simplistic, architectural vessels in vividly colored and exquisitely detailed cityscape paintings. In the 1983 June issue of *Studio Potter*, Buzio states that she derives the inspiration for these richly painted ceramic vessels from "constantly observing the rhythms of lines from shifting perspectives as you walk down the streets." For Buzio, city buildings transform into abstract patterns of geometric shapes that become rhythms of lines. Her vessel forms are a combination of simple geometric volumes such as spheres, cones and triangles. These pieces are constructed out of slabs of lowfire earthenware clay. She then sands the surface smooth to accept thin layers of ceramic underglazes and stains. Gradually, Buzio builds up layers of colors reminiscent of traditional painting techniques and frescoes. The final ware is burnished, fired to a low temperature and lightly waxed.

Buzio was born in 1948 in Uruguay, where she began studying painting and ceramics. She studied painting with her late brother-in-law, Horacio Torres, concentrating on still lifes. Simultaneously she studied ceramics with Jose Collel, a Catalan artist, who had studied painting and ceramics with Taller Torres-Garcia. This school was founded in Uruguay in 1934 by constructivist painter Joaquim Torres-Garcia upon returning to Uruguay after living in Europe and the United States for forty years. In 1972, Buzio visited New York City with her sister and brother-in-law on the occasion of a retrospective exhibition of Joaquim Torres-Garcia's work at the Guggenheim Museum. She then decided to stay in New York.

Currently, Ms. Buzio is experimenting with monochrome pieces influenced by the constructivist style of Torres-Garcia. She continues to mesh her love of painting with her three dimensional ceramic forms, sometimes letting the form dictate the painting and at other times following the lines of the form to create the drawing.

A partial list of Buzio's exhibitions includes the Everson Museum of Art, Syracuse; Garth Clark Gallery, Los Angeles; Thomas Segal Gallery, Boston; Greenberg Gallery, St. Louis; and The Victoria & Albert Museum in London, England.

Nancy Aleo is a faculty member in Massachusetts College of Art's Freshman Foundations Department.

Boston's Chinese Culture Institute

By Susan Ertha

Why would someone want to visit the Chinese Culture Institute? To see a lavish array of historic costumes, or perhaps be swept into the drama and intrigue of a Chinese play, or to lose oneself in the fluid beauty of ballet. For the more studious types there are lectures, language classes, and workshops.

"The history of China is the legacy of the whole human race" believes Doris Chu, President of CCI. The goal of CCI is to present China's vast history to the public through a variety of mediums. The CCI began in 1980 as a visual arts center, and gradually expanded to include performing arts, and is still working to open as many avenues of communication as possible. In recent years, Chu has stepped up the Institute's programs, which is essentially sending CCI to you rather than waiting for you to come to it, and also bringing its performing arts programs up to the same level as its visual arts programs.

CCI's visual arts remain its strongest point. The folks at CCI have mounted both national and international shows, with their foremost objective being the promotion of talented Chinese-American artists. Before they opened, there were no galleries in Boston which featured Chinese-American artists. And although CCI has since established itself as the foot in the door for them, they have also shown non-Chinese artists.

CCI's performing arts include ballet, historic costume shows, music, and theater productions. Their first play to be staged in the New England area was *The Malice of Empire*, a form of Chinese theater known as hua-chu or "spoken drama," written by Yao Ke in 1941 and translated into English by Jeremy Ingalls in 1970. This production was two years in planning and was performed a few years ago to celebrate both the Chinese New Year and the bicentennial birthday of the China Trade Center. Its performance at Massachusetts College of Art was its first outside of Asia.

Based on the Hundred Days Reform of Emperor Kuang Hsu, *The Malice of Empire* depicted historic decisions and shady goings-on within the ruling family. With specially designed sets and colorful, historic costumes brought over from China, the play is also educational.

A visit to the CCI is like taking a refreshing glimpse into another world. For artists looking for new influences for their work, or for that matter, anyone who wishes to broaden his or her knowledge, the CCI is a worthwhile visit.

Susan Ertha is a Sculpture major at Massachusetts College of Art.

RUINS OF A BUDDHIST TEMPLE NEAR THE CITY OF XIAN — CAPITAL OF SHENSI, c. 1900.

New Plays for the 90's

By Sharon Dunn

The Manhattan playwright Richard Wesley first won acclaim in 1971 when the New York Shakespeare Festival staged his militant drama, *Black Terror*. His latest play, *The Talented Tenth*, opened in November at the Manhattan Theater Club. It depicts highly successful urban professionals coping with the memory of those they have left behind, i.e., from their new vantage point within mainstream American society. *The Talented Tenth* is one of six plays to be presented at non-profit theaters across the nation and is underwritten by AT&T's "New Plays for the 90's" program.

Sharon Dunn is a faculty member at the Massachusetts College of Art and at Wheelock College.

Honolulu's Contemporary Museum

By Betty Hillmon

From its beginning in 1961, the Contemporary Arts Center of Honolulu has evolved into the Contemporary Museum to showcase international modern art. The recently renovated museum is located in an exotic, park-like setting in Makiki Heights and presents twentieth-century masters in its six major galleries. The frequency of its changing exhibitions reflects Hawaii's steadily growing interest in issues and directions in modern art.

Betty Hillmon is Associate Professor of Music at Roxbury Community College.

UNTITLED

Behind every argument, there is a distinct coexistence with a brutal ignorance as its sole divider.

By Roger Kirlew

It begins with an abounding flow of energy pouring over into the brothel pot of the aesthetic ever-lasting. Specifically speaking, I chose socks because other products appear to be pre-ordained, having no care of choice quality to them. Precisely, we are dealing with the contemporary-selective process of going from or being born into a visual idiom or informal state of being to a more complex-creative formal arrival otherwise known as the $39.95 special or the $50-a-day rented tux.

Obvious to the mind is this procedure which can be contained and monitored routinely, moment-to-moment, heartbeat-to-heartbeat. Perhaps it was the sandwich eaten at lunchtime that leaves a sharp, bitter texture of raw onion on the breath and there's a meeting in five minutes. Or, it is the transformation of a particular space such as a home being entered at night and the undramaticness of its lights put on. But certainly, this procedure is a living contradiction with a life-embracing choice as its purpose but which services itself through a creative backdrop of ceremonial ritual. Once again, the ideological $39.95-a-day special gets one through the door, only to be seated behind a very large concrete pillar. Also the $50-a-day tag sitting up front at backstage, passing in the tail of a pocket. Each of them celebrating the success of fine choices and ignoring the most obvious visual defect in that both of the tuxes are very ugly. It does not matter at this point, I realize, that to attempt to change the aesthetic quality of straight lines is impossible. However, to ignore to the point of denial that the human head is the sole focal series of universal geometric shapes, pulling all vertical and horizontal body lines together, is blatantly lopsided.

Start fusing a formal example here, to place your arrival. The absolute grace, elegant absorption of human consciousness into one of the most abundant moving facilities — the motor car — adopts a rigid selective mode of solution, a finding that innocently opens doors to a public's creative applications.

People have dreams. A profound acknowledgement of this is evident through the constricting, regulatory task-function-operation, in the arena of the industrial designer of family motor vehicles. Assuredly, it is a recent trend-change to break stride with this nostalgic and conservative box-like structural way of promoting ideas to progressively a more revealing, aerodynamic, inventive base approach that takes on the pursuit of human desires. This is not necessarily practical if a perception of "what if there is no more petrol, or the world blows up," is taken. But face it, the mortal consumer wants to actualize phantasies now, and the automobile is a good vehicle for that, perhaps catering exclusively to perceptions of galaxial travel on earth, coupled with the "but I have got only twelve thousand dollars to spend"-thinking.

The consumer's ideological observations of looking at the first phases of a creative process are comparable to a scientific explanation for an artist who takes a brush to hand and lays down a wash of paint from one end of a canvas to another. One does not know the future result that will emerge. But certainly, a long itinerary of unexplainable reasons, that are immediately conducted through a human being, finally materialize in a moment.

Roger Kirlew is a musician-performance artist who lives in Miami. He formerly attended Massachusetts College of Art.

Graphic and Interior Design:

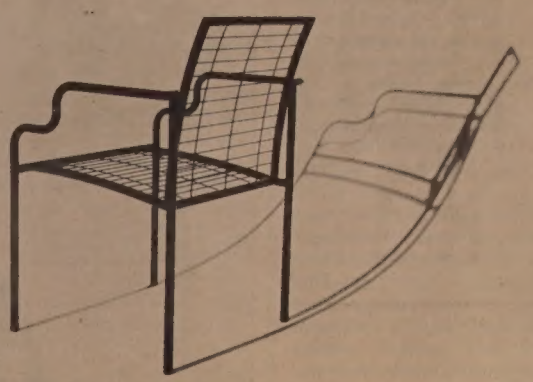
Lucille Tanazas and Shigeru Uchida

By Maureen Butler

Lucille Tenazas, a native of the Philippines, presently resides in San Francisco where she incorporated her firm, Tenazas Design, in 1986. Tenazas was educated at the California College of Arts and Crafts and the Cranbrook Academy of Art. Her graphic designs are eclectic, combining the possibilities for intuitive balance of selected forms of post-modern idioms with modernist clarity.

Tenazas' work is noted for its European sense of typography. Her use of the Univers typefaces over white space as background is an inheritance from the 1950's Swiss International Typographical style. Much of Tenazas' work is drawn from early modernist notations, such as the way she uses string words in the manner of Bauhaus designers to thread together component images of the design.

Shigeru Uchida, a 45-year-old native of Yokohama, is a prominent interior designer who also creates furniture, though he specializes in designing fashion boutiques and merchandising outlets. He has been commissioned to plan restaurants, nightclubs, shopping malls, and stage designs. Uchida was selected to design a series of Issey Miyake and Yohji Yamamoto boutiques in various cities, including the Charavare 57 in New York and the Maxfield in Los Angeles. One of his recent commissions involved designing a prototype shop, including fixtures, for the internationally renowned Espirit.



SHIGERU UCHIDA. Metal tube frame chair.

UCHIDA, the designer.

Uchida has lectured at the Tokyo University of Art and Design and at his alma mater, Kuwazawa Design School. In 1981 he was the recipient of an award of excellence from the Japan Interior Designers Association. For the 1985 Tsuruba Exposition, the government of Japan appointed Uchida to design the Japanese pavilion. Presently, Uchida is living above his studio space in Tokyo with his wife, the well-known designer Ikuyo Mitsuhashi.

Maureen Butler is an Art Education major at Massachusetts College of Art.

The Boston Symphony's Seiji Ozawa

By Edward Bolles

Until Seiji Ozawa was 14 years old, he had his heart set on becoming a concert pianist in Japan. But after exposure to a live, Western symphony performance, he changed his mind.

Immediately upon hearing the symphony and the blending of its many sounds, Ozawa remembers being literally shocked and excited at the wonder of it. No longer was he content to merely become a pianist. That moment confirmed for him his "need" to experience the total environment of the orchestra, and was his psychological turning point.

Pursuing his goal, he graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. Invited to Tanglewood in 1959, he won the Tanglewood Music Center's Koussevitzky Prize for outstanding student conducting in 1960. Returning to Japan at age 27, he conducted the NHK Symphony, his country's most important orchestra. But this experience proved unsuccessful.

NHK's orchestra members boycotted Ozawa. They accused him of having bad manners, and felt that he pushed them too hard, and that he was a bully. While in one sense acknowledging the truth of these charges, Ozawa attributed the mishap to the manner of his style. The management, however, sided with the musicians. Ozawa confessed that he felt terrible. His professional career was just beginning, yet it felt like the end of the world for him.

Sometime after this unfortunate beginning in Japan, the aspiring conductor made his first professional concert appearance in America with the San Francisco Symphony Orchestra, and was music director of the Toronto Symphony for five years, ending in 1969. By 1973, with an outstanding international reputation, Ozawa was appointed to his present post as artistic director and conductor of the Boston Symphony Orchestra.

photo: Boston Symphony Orchestra

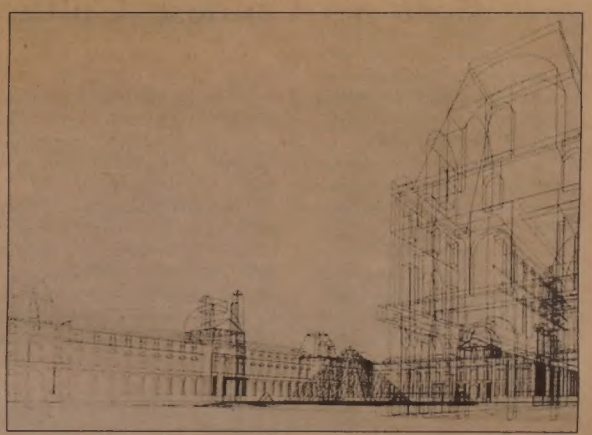
SEIJI OZAWA.

Music is his preoccupation

Seiji Ozawa's love for music is passionate. So much so that he is willing to endure personal sacrifices and live away from his precious family in Japan. Although he claims that family is the first priority in his life, there is no chance that Ozawa could live without music. He is obsessed with it.

Believing that music is a way to reach people without words, Ozawa feels that one does not have to understand music: "You just sit there and the music hits you directly in the heart." And he concludes that you have to listen with your heart, because music filters through the experiences and emotions of the listener. This would explain why the same music sounds different to all of us, he says.

Edward Bolles is a Media and Performing Arts major at Massachusetts College of Art.



This computer-generated wireframe perspective was one of hundreds used to study and explain the design of the pyramid.

More Pei Controversy

I.M. Pei's design of the 71-feet high, glass-sheathed Louvre pyramid in Paris was controversial from the moment of its official unveiling in the mid-1980's—outraging the French public politically and culturally. Positioned in the courtyard as an entrance, Pei's elegant pyramid leads below ground to newly developed spaces and walkways which allow the museum to generously expand its programs. In a recent article in *The New York Times Magazine*, Bruce Weber mentions that many French object to a foreigner "interfering" with the design of a French landmark. Weber concludes that Pei is accused of defacing the nation's cultural heritage in order to make a personal statement. But now that renovation of the Louvre is completed, resentment has somewhat abated—according to recent public opinion polls.

Black Shakespearean Actors

From James Hewlett to James Earl Jones

By Athanasios Boulukos

Errol Hill, the John D. Willard Professor of Drama and Oratory at Dartmouth College, published *Shakespeare in Sable: A History of Black Shakespearean Actors* in 1984. This important volume probes the soul, character and implications of Blacks in classical theater and is absorbing reading. Starting with the appearance in 1821 of James Hewlett as Richard III in the opening production of the first recorded Black theater troupe in the United States (The African Company), Professor Hill traces the history of efforts by Black actors over the last century-and-a-half to do Shakespeare and the difficulties they encountered as a result of public and critical attitudes on both sides of the Atlantic. For most of the 19th century, appearing in Shakespearean productions was the first requirement for serious actors who were destined for roles in the classical theater. The role of Othello was the first important challenge for a Black male actor and was also his best opportunity for a leading role in the classical theater.

The twentieth century brought new ideas to Black Americans interested in acting regarding what constitutes serious theater, and a variety of attitudes about the significance of doing Shakespeare or of possible ways of acting in Shakespearean roles that parallel contemporary theater and Black American political activism.

Since the late 1950's, such theatrical organizations as Joseph Papp's New York Shakespeare Festival, the Inner City Cultural Center of Los Angeles and Shakespeare & Company of Lenox, Massachusetts, have provided possibilities for Blacks who are interested in Shakespeare by regularly casting actors of all races in their productions. But even within such organizations, Hill believes that the contributions that Blacks can make in interpreting Shakespeare in all aspects is limited by the miniscule number of minority directors.

Hill's book sustains a high degree of reader interest as he sketches the career of actors such as Ira Aldrige, whose great talent earned him a European reputation as an interpreter of a number of major Shakespearean roles during the mid-19th century, and whose natural delivery of Shakespeare's lines can also claim for him an important place in the history of theatrical innovation. One can only speculate about the impact that Aldridge's performances would have had on the American stage.

IRA ALDRIDGE *as Othello in England.*

Henrietta Vinton-Davis, despite her strength as an actress and a record of successes stretching over a 30-year period, was unable to break into the "legitimate" theater, and abandoned acting and turned activist by joining the Marcus Garvey movement sometime between 1917 and 1919. She represents, in Hill's narrative, the tireless efforts and lifelong commitments of talented actors and actresses who sought to break the color barrier in their native land, to no avail.

Almost without exception—Black actors as interpreters of the plays of Shakespeare—after their hard-earned moment of limelight, returned to the dark anonymity of the racially underprivileged world from which they briefly emerged.

—John Houseman

It was not until the historically important production of *Othello* (first performed in the Brattle Theater of Cambridge, Massachusetts, in 1943), in which Paul Robeson played Othello to Uta Hagen's Desdemona — and which had an impressive Broadway run of 296 performances — that the reward for which many American Black Shakespeareans had struggled began to seem attainable in the United States.

Since Robeson's success with *Othello* and a century after Ira Aldrige's successes in Europe, Earle Hyman and, more recently, James Earl Jones, have achieved reputations as leading modern interpreters of many of the most serious roles offered by Shakespeare's plays. Other Black actors and actresses such as Jane White, of proven talent and recognized successes, continue to meet with discouragement.

Stereotyping and casting are to some extent related. Professor Hill closes his book with an eloquent argument for interracial casting that is based on the much proclaimed universality of Shakespeare's appeal and significance:

Shakespeare, the greatest of all dramatists, has created roles that by and large do not depend on race for their depiction or theatrical impact. His characters speak to all of a common humanity and a shared destiny. Black actors and actresses have shown that they, like their white counterparts, have the skill and power to re-create these magnificent personages and, often, to throw a new light on our understanding of the human condition. In this cosmopolitan land of ours the Black actor should no longer be made to feel misliked for his complexion, "the shadow'd livery of the burnished sun," but should be invested into that wonderful coterie of players where talent is the only criterion and Shakespeare and his audiences the only true beneficiaries.

Athanasios Boulukos is a professor of English at Massachusetts College of Art.

Benin City: An Early Planned Environment

African cultures created art and architecture still available to us today. Meroe is known for its traditions of Pharoahic art and grand architecture; Monomotapa built the great walls of Zimbabwe (11 to 13th centuries), while Benin (13th to 19th centuries) is widely known for its bronze and ivory court art.

By the beginning of the 16th century, the cultural empire of Benin had evolved into organized political societies with stratified social classes. Its rulers commanded powerful armies. The Empire established diplomatic relations with Portugal, which resulted in an exchange of ambassadors, while also carrying out extensive trade of its natural resources. The growth and prosperity of Benin was reflected in the complex layout of its streets and the design and construction of its elaborate buildings.

Historian Jacob Egharevba described Benin as a self-contained settlement organized into two districts separated by a broad division street. The king resided in the smaller, southwestern section, while the court dignitaries and city chiefs lived in the larger section. The city was further divided into more than forty subdistricts, each having different obligations toward the king, according to the occupation of its inhabitants. Within these districts, priests, doctors, court officials, metalsmiths, etc., lived in separate communities, as was also the practice of European cities.

The first Portuguese voyagers to arrive in Benin found a city-state that was a nautical mile in length from gate to gate. In 1668, the Dutchman Draper reported that the city had thirty quite-straight streets. Each street was approximately 36 meters wide, with somewhat narrower intersecting streets. Houses were orderly arranged along these streets and built close to each other, as in Europe. The houses were decorated with gables and steeples, and roofed with palm and banana leaves. Essentially one-story structures, they were large with long corridors and contained many rooms —especially noblemen's houses. Interior walls were made of reddish clay and washed smooth by a scouring method which caused the walls to gleam like mirrors.

Draper also noted that the palace district of Benin was as large as the Netherlands city of Haarlem, and that the galleries in the district were equal in size to the Amsterdam Stock Exchange. Public towers could be seen against the Benin sky. Their height was between 18 and 21 meters, and they were peaked with great copper snake-like emblems.

By the late 19th century, much of Africa was conquered by western European powers and the ensuing period witnessed the thieves quarreling over their new booty. Territorial claims were negotiated at the Berlin Conference of 1884, resulting in the African continent's partition and allotment among the conquerors. Benin, now a British protectorate, continued until the late 19th century as a lesser Kingdom. Unable to accept this foreign culture on its own terms, and believing that the Europe of their day was the apex of social evolution, the British immediately attempted to "westernize" Benin by outlawing many of its ceremonial traditions. Because this interference was forcibly resisted by the Oba, the British army was ordered to crush the resistance. Thus, as a consequence of the Benin Punitive Expedition of 1897, the kingdom was plundered and burned, driving the royal house and its imperial arts guilds into hiding. The Benin national treasures — approximately 2400 bronze heads and plaques, ivory and brass decorative arts, etc. — were seized, removed to Europe and distributed among several well-known museums.

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MARIANNE TRAGAKIS, *Design*
MELANIE MAYNARD, *Design*
HAKIM RAQUIB, *Photography*

Massachusetts and the Support of "Minority" Cultural Organizations

By Edmund B. Gaither

We, (Blacks, Asians, Hispanics and Native Americans), individually and institutionally, want to call to your attention our concern for assuring the reasonable vitality of cultural programs in the "minority" communities of the Commonwealth. In this time of dramatic fiscal restraint, we join all others in lamenting the cuts in overall support from the Commonwealth to its cultural institutions, but we are simultaneously painfully aware of the devastating impact such cuts could inflict upon our communities.

In this context, we want to remind you that:

a) Our communities have the highest percentages of youth and therefore represent the future, in the most literal sense, of our state.

b) Our communities have the greatest need for informal educational institutions in the development of their potential.

c) Our communities have the greatest need for the social and psychological "healing" which the arts bring, and

d) Our communities have the least number of wholesome cultural alternatives to those institutions which you have previously assisted.

Moreover, our communities are vibrant, hearty contributors to the cultural and economic life of the Commonwealth, and many have very old roots here.

It is important to recall certain features that make your support crucial to our community of institutions and individuals. Amongst these are:

a) Our institutions generally lack endowments upon which they can fall back in difficult times.

b) We have infinitely smaller donor/contributor pools upon which to rely.

c) We have much smaller development and fund raising capacities since these demand far greater scale than we have generally attained, and

d) We suffer much more from the competition for resources with social service organizations in the context of shrinking resources. Our work is perceived incorrectly as less important than traditional social services.

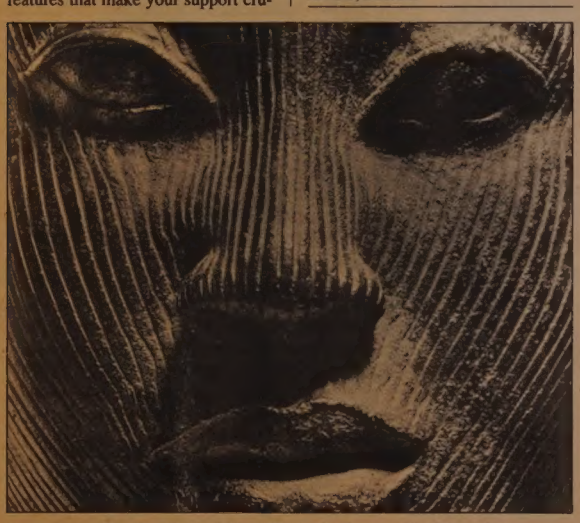
These difficulties arise from recognized historic inequities and discrimination, the impact of which is still being felt. Progress towards a more just and fair participation — especially in the economic arena — still has a long way to go.

Our institutions have a greater reliance upon government to help rebalance historic inequities and help promote the growth and healing of our communities. This position should be understood as a matter of public policy.

Against the background of these observations, we conclude that a proportionate cut to our institutions will cause disproportionate damage to us. We need to sustain a greater percentage of our previous support in order to continue to contribute meaningfully. For us, proportionate cuts are not the difference between flourishing and "holding the line"; rather, they are the difference between "holding the line" and slow starvation.

We therefore urge careful consideration of our concerns as herein expressed.

Edmund B. Gaither is an adjunct curator at the Museum of Fine Arts, Boston, and director of the Museum/ National Center of Afro-American Artists, Boston.



Commemorative head of a Priest-King. Ife. Bronze, 10-13th century.

Racism, Difference, Art

By Roy H. Brown

Racism builds on acts and perceptions of denial. Fundamentally denied is the authenticity of another person because of his or her ethnic origin. Usually that denial fixates on physical characteristics, especially features like skin color, that may conveniently be marked off and stereotyped. In racist vision a shift of perception takes place whereby a stereotype replaces the uniqueness of an individual. The circle is closed, consequently, the person is denied because a stereotype is imposed, and the stereotype comes with a load of objectionable and specious qualities that provide a rationale for denial.

There is hardly a people who themselves or whose forebears have not suffered the oppression of racism somewhere in the world. At one point the Anglo-Saxons must have experienced a kind of racism under the Norman heel, and the Germans by the conquering Romans. Racism, as Carey McWilliams once wrote concerning anti-Semitism, is a mask for privilege. Thus, Jews, Blacks, Palestinians, Puerto Ricans, the Irish, Italians, Chinese, Japanese, Vietnamese, and countless others have endured racist abuse and denial. Wherever there are severe and persistent economic and social inequities, racism will surface, often nurtured by the privileged as a means to deflect exposure.

Marx and Engels declared in a ringing sentence that the history of all hitherto existing societies has been a history of class struggle. One may take issue with some ways in which that concept has since been interpreted or implemented or even if it sufficiently explains the dynamics of history, but the most cursory examination of past and current events will promptly reveal the powerful role of racism. Thus, colonial expansion and various forms of dominance have depended on racism for ideological support, whether for the Spanish conversion of Native Americans and their enslavement, the British "white man's burden" in taking over India, or the "Manifest Destiny" of the United States expanding westward at the genocidal expense of the indigenous tribes of the forests and the plains. The phrase "cultural deprivation" is a subtle ideological buttress in sustaining the social and economic deprivation of African Americans.

Racism not only denies individual identity but also denies the authenticity of cultures other than the dominant ones. Cultural differences are hierarchized in a racist view. Victims of racism suffer double burdens, therefore, denial of their personhood and of their actual ethnicity. In fact, their cultures are ignored, trivialized, or distorted in order to fit a racist outlook. Indeed, the ignorance affects an understanding of all cultures, their actual interpenetration and mutual dependencies. Racism impoverishes one's understanding of oneself, for it narrows social consciousness and obstructs an appreciation of the real contributions of others to one's own life, ethnicity, language, and history. Contrary to Nazi theory, there are no "pure" cultures, and every attempt to "purify" culture will produce only a thin, tasteless soup.

But a society in which racism prevails or has been pervasive in the past will inescapably express that racism in its cultural formation. This may not be so easily revealed. Often, it happens through acts of omission like, for example, American textbooks in which, until fairly recently, children of color were never represented in word or picture. Also in these same textbooks adults of color appeared in menial jobs, if at all. The same situation occurred in the mainstream cinema, in painting, and in most other manifestations of the dominant American culture. Only by deliberate acts of countervention, of opposition, of bold assertion have artists expressed alternate viewpoints in which people of color, their lives and cultures are truly represented.

All too often, reactions to racism turn out just as stereotypic and false in their way as the objectionable representations of the dominant culture. Some counter-representations are nothing more than insipid mimicry. The Bill Cosby sitcom has been criticized for this. What is mimicked may be more substantial than thin, tasteless soup, but it is a concoction resembling Howard Johnson's fare that belongs to no one and is made for happy, faceless consumers. In effect, so much of the dominant American cultures is designed to keep us happy, faceless consumers who ought not be bothered by the serious deprivations in our society, including the injustices of racism. More defiant imagery may show a more heartening boldness but may also be unconvincing as representative of real people. Thus racism in its measure or countermeasure produces restrictive conditions in which the richness of cultural differences and interplay may not appear.

Artists are among the primary generators of culture. From their accumulated personal expressions cultures are substantially formulated and transformed. Shelley once called the poet the unacknowledged legislator of the world. The same can be said of all artists, some more significantly than others, but every one filling the depths of our being. It is important that this is recognized, for nothing created is without effect. Each of us is a giver to the other. We must manifest and share our true identities. Out of the exchange racism is combatted and we are all made the richer and more humanly whole in the process. Our cultural differences provide the bases for uniting us in the variegated tapestry of human society. Thus, by comprehending our differences we learn our sameness.

We must not allow racism to deprive us of ourselves. In searching for our creative energies we should heed the advice of the great dancer Martha Graham in counselling a fledgling member of her dance group. The young dancer, who never saw her dance except on film, according to an account in *The Boston Globe*, reflected:

She talks about things people don't mention anymore: about blood memory, about finding your ancestors within you and pulling them out of yourself. She always says, "You have a heart. It's like a bird, beating its wings in you. Keep that bird alive."

Roy H. Brown is Dean of Undergraduate Studies at Massachusetts College of Art.

Teaching Multiculturalism

June McFee asserts that we do not have to ask students to give up the old to learn the new — we can help minority students respect and understand their own culture while learning and coping with the dominant culture (and vice versa).

Our ideas are our most useful commodities within the ebb and flow of social interchange. In the specific context of the classroom, successful teaching begins with the goal of giving students a sense of proportion about information and ideas. Yet the most casual observation of generally available teaching materials in art and art history will show that relevant information about racial minority artists is absent. Widely used texts such as H. W. Janson's *History of Art* or H. H. Arnason's *History of Modern Art* are derelict in providing a truly correct and integrated history. Instructors who rely on such texts and find them deficient and misleading in their failure to present the diverse cultures and artists who have contributed to world art should take up the matter with publishers and demand appropriate textbook representation of "minority" art and artists, i.e., Native Americans, Hispanics, Blacks, Asians and others.

At the College of Art, our mission is to genuinely liberalize the minds of our diverse student body by representing cultural history in its broadest context. A necessary tool to achieve this goal is the textbook, which by the nature of its purpose, is among the more often used of information sources for the study of a subject. In these times of rapidly changing demographics, a proportional inclusion of minority arts in general texts would do more than promote multicultural instruction; it would be a stimulus to learning and art-making for students of all cultural backgrounds.

FASHION: JAPAN'S ISSEY MIYAKE

By Maurice Adderly

Simplicity, movement, fabric and the space between the body and the garment. This is the projection for fashion of the future according to Issey Miyake

Miyake, born in Tokyo in 1938, studied in Paris and, after a brief stay in New York, returned to Japan where he was among the leaders of revolutionary design in the 1970's.

Miyake draws upon his rich cultural background for inspiration, but he is also inspired by nature and travel to places such as Africa, India and other "exotic" lands. Innovative fabrics spark his imagination.

With refined craftsmanship, imaginative design and the utilization of new concepts, in an area customarily associated with frivolity, Miyake has also gained the respect and admiration of sculptors, painters, architects, dancers, etc. He designs to stimulate the creative person and eschews the "packages" concept and instead challenges the imagination of the wearer while maintaining a sufficient measure of practicality. He embraces the impact of advanced technology and sees this as the wave of the future, primarily in the way of new materials.

With a keen sense of humor and a wonderful talent for interpreting the past with the present, while anticipating the future, Miyake continues to improvise and experiment, constantly challenging himself and creating designs that are always fresh, stunning, always imaginative, always innovative.

Maurice Adderley is an undergraduate student at Massachusetts College of Art, where he plans to concentrate in Fashion Design.

Cotton dress and crinkled linen gauze, and worn with linen rice bag vest.
Photo: Irving Penn/ Rizzoli International.

Cotton lemon-colored coat with zippered back over cotton diaper shirt.
Photo: Irving Penn/Rizzoli International.

The Personal Style of B. D. Wong

Confidence, comfort and sensibility are crucial to the evolution of style. Twenty-six-year-old B. D. Wong, a native of San Francisco now living in Manhattan, believes that self-confidence is the essence of style. The "chameleon"-like star of the Broadway hit *M. Butterfly* is equally at ease in a formal tuxedo as he is in a T-shirt and jeans with his signature, a turned-back baseball cap. Wong, whose impressive resumé includes, among other awards, a Tony, attributes a lot of his career advancement and self-confidence to the success of the show.

His mode of dressing is delightfully casual and comfortable. When asked what are some of his favorite clothes to wear, he says, "hand-downs," clothes from members of his family, his brother, father; things that not only have some sentimental value but are also timeless in style and wearability. He says he shops spontaneously, often shying away from boutiques, opting instead for flea markets, vintage clothing stores and shopping catalogues. He believes that the way the clothes make one feel is more important than how they look.

He also feels it's important for one to develop a personal style as opposed to following the dictates of others, and views this as another expression of one's creativity. In reflecting back on his previous way of dressing, Wong says he is much more mature in his outlook and is less concerned with fashionable trends and specific looks, as he was back when he desperately wanted to become an actor. However if the situation called for it, he would have no problem donning an Edwardian three-piece or an Armani. Clothes should stir emotions, as he explains, "If something doesn't move me, I'm going to carry myself in an unmoved way." Young, talented and imbued with sufficient self-confidence, no doubt B. D. will keep on moving.

B. D. WONG

The Spirit of Native America

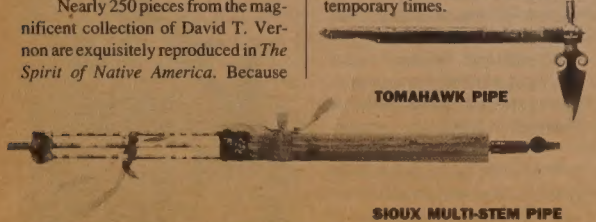
There have been many books written about collections of Native American art, but now Anna Lee Walters, writing from an Indian point of view, not only presents their art but also the unique environment that influenced their creations and developments, the stories of their lives, etc. She focuses on the mystical nature of the Native American, leading us into traditional Indian thinking where there is no separation between art and life or between what is beautiful and what is functional.

The author is a story teller of prodigious powers: in this book she has chosen to use the "Spirit Voice" to give a glimpse of American Indian mysticism. It is brief and clear but at the same time it is powerful and profound. It is intriguing and sends the reader into a trance, flying back to the nineteenth century, embracing the sacred land, seeking the marvelous Spirit whom the Indians seek to come to their dreams.

Nearly 250 pieces from the magnificent collection of David T. Vernon are exquisitely reproduced in *The Spirit of Native America*. Because these objects were functional and therefore part of the everyday lives of Native Americans, it helps us understand as Walters explains that, to the Indian, art, beauty and spirituality are firmly intertwined in the routine of living. Everything was made for love — of children, of ancient nations, and of the great cosmic beings who fill the universe and make them live.

This outstanding book is beautifully produced. The design arrangement throughout the publication is exquisitely handsome. Its style is consistent and easy to follow and its photo-illustrations are magnificent. It truly reflects the beauty and mysticism in American Indian Art in both their visual and conceptual idioms.

As a member of the Pawnee and Otoe-Missouria tribes of Oklahoma, Walters has been a contributor to more than forty publications. She is director of the Navajo Community College Press, which specializes in books about Native Americans in past and contemporary times.



TOMAHAWK PIPE

SIOUX MULTI-STEM PIPE

Haitian Art Since World War II

Haitian art since World War II is a saga of the historical, political, cultural and economic factors which led to the establishment of the Centre d'Art in Port-au-Prince and the launching of the work of Haitian self-taught artists on the world stage.

Pre-Columbian settlers in Haiti were Indians who migrated from various regions of the Americas. In the wake of the Columbia era, the Indians were exterminated via battles with the colonizing Europeans, revolts and new diseases introduced from abroad. Their culture and its art forms were largely destroyed. Beginning in the 1500's, Africans were brought to Hispañol to replace Indians as forced laborers. Many of these Africans came from areas of the Congo, Angola and Dahomey. Late in the 18th century, the slaves revolted and eventually created the independent republic of Haiti in 1804. Its overwhelmingly African population, of course, assured that a strong African element would dominate its popular authentic culture.

Throughout the 19th century, Haitian art was characterized by two mutually exclusive strains. On the one hand, there was a small body of works which were imitative of French art and which were supported by the tiny Haitian educated elite. On the other, there were decorative/ritual arts traditions which were preserved by the Haitian masses and were associated with the tradition of Voudou.

With the occupation of Haiti by the United States from 1915 to 1931, Haiti attracted the attention of several Afro-American artists such as William Eduard Scott who frequently painted there. Haitian themes also began to appear generally in Afro-American visual and performing arts.

Haitian art came to the attention of modern art enthusiasts after the founding of the Centre d'Art in 1944. The American DeWitt Peters played a large role in this process. As the Centre d'Art's influence spread, the rich iconography of Haitian art became canonic figures in paintings, peasant weddings, funerals, and voudou ceremonies as well as designs. As strongly Haitian as these iconographies were, they did not outweigh the brilliantly creative use that Haitian artists made of bold color, richly detailed composition and highly independent solutions to issues of perspective. Individuals such as Hector Hippolite (1894-1948); Philome Obin (b. 1920); Wilson Bigaud (b. 1931); and Rigaud Benoit (b. 1911) became the pioneering fathers of early modern Haitian art and are represented in numerous international collections, including New York's Museum of Modern Art. Since the early 1950's, Haitian art has evolved through two generations and has broadened both stylistically and thematically. Its remarkable development over a relatively brief period constitutes a wonderful study of emerging third-world culture in our hemisphere.

A. M. Tanner: *"Song of the Loom"*

By L. H. Har

Anna Mae Tanner, four-in-one style, wall hanging, vegetable dyed hand-spun yarn.

Anna Mae Tanner is considered one of the finest contemporary artists in American Indian Navajo weaving. She possesses an ability to produce art of surprising variety in color as well as design. Her work has an eye-stopping quality that justifies her place in Navajo esthetics. Mrs. Tanner is half Hopi and half Navajo, was born in Phoenix, Arizona and was raised on the Navajo Reservation in Oak Springs. As a child she learned the craft of weaving rugs from her mother. Later she mastered weaving herself, very often staying up late into the night thinking of new designs for rugs.

At Shiprock Trading Post at the age of six, she received a jar of peanut butter for her first rug which she thought was too simple in design and not pretty. It was a Yei-type rug, approximately twenty-four inches square. Her works, which range from simple representational/symbolic to ceremonial Chant patterns, are masterworks of color, balance, and harmony. They are a remarkable sociological triumph because of their deep roots in past traditions.

At sixty-one years of age and without formal study of art, Mrs. Tanner is highly regarded for her skill. She takes pride in her weaving and considers her works as simple contemporary commodities. Rug collectors, however, regard them as beautiful traditional art works.

In 1987 her work was included in "The Song of the Loom: New Traditions in Navajo Weaving," an exhibition organized by the Montclair (New Jersey) Art Museum. Nine pieces of Mrs. Tanner's work are included in the catalogue by Frederick J. Dockstader, who also curated the exhibition. The exhibition and its lavishly illustrated catalogue present fifty-five craftswomen and demonstrate how brilliantly the tradition of Navajo weaving continues to flourish in the late 20th century.

L. H. Har is a Graphic Design major at the Art Institute of Boston.

"The Interrupted Marriage," by Rigaud Benoit, 1972. Humor and social criticism in an Arabian Nights setting.

Mimbres Pottery

As a distinct cultural group, Mimbres tribes of the pre-historic Southwest occupied a contiguous region of the present-day United States that includes the southern halves of Nevada and Colorado and all of New Mexico. Mimbres pottery is the product of a complex society that evolved over several centuries. The Mogollon area, where the Mimbres lived, and the Anasazi area, where the Pueblo now exist, shared a common pre-history and model for socio-cultural and economic systems; methods of land cultivation, as well as similar oral traditions or mythic explanations for their worlds. Data obtained at Mimbres and Mogollon excavation sites suggest several chronological epochs that extend from the Early Pit House Period (A.D. 200-500) to the Cliff Phase (A.D. 1300-1500). Not only are there few clear demarcations between periods, but traits that characterize the periods often overlap.

Our understanding of the symbolic functions of Mimbres pottery is speculative. For example, it is believed that hemispheric vessels were used as funerary offerings associated with death, the underworld, emergence, and rebirth. It is also believed by some scholars that these ceramic vessels acted as barriers between the metaphysical realms of life and the after-life. When the vessel was broken and placed over the head of the dead, the lines of earthly constraint and the house of the underworld were opened. The spirit of the departed then passed through and moved to the upperworld.

Human face, *Medio period, ca. A.D. 1205-1340.*

Ceramic forms of the Mimbres reveal their underlying meaning through the formal properties of color, shape and decorative features and details. From early art forms based on the three-circle red-on-white or bold-face black-on-white to framing rim band methods of the Classic periods, compositional elements usually radiate to spiral from the center with thick, ribbon-like motifs. The overall effect of painting styles is a tension of opposites: dark and light, open and closed, or curved and straight.

By the end of the 13th century, the last vestiges of the Mogollon-Mimbres in the northern regions of the Mogollon ceased to exist. The ancient Anasazi culture continues today in the form of Pueblo cultures situated across the Colorado Plateau and into the Rio Grande River Valley. The ethnohistory of the contemporary Pueblos began with the sightings of Zuni Villages by Marcos de Niza in 1539. Thereafter, the various Pueblo sites were conquered by the Spanish.

Edmonia Mary Lewis: A Pioneer

Her Sculpture Belongs to the Neoclassical Tradition

By Karen Lindsay

EDMONIA MARY LEWIS, c. 1870.

Edmonia Mary Lewis was a pioneer figure, both as a Black and as a woman. One does not find her in art books unless they are books specifically about Black artists or about Black women artists, because Lewis, like so many other important Black women, has been left out of mainstream American history, art history, and even women's history. She was doubly oppressed by racism and sexism, and this fact makes her success as an artist that much more impressive.

It is unclear whether Edmonia Lewis was born in 1843 or 1845, although most sources point to the latter date. It is also unsure whether she was born in Greenhigh, Ohio (which no longer exists), or near Albany, New York. Most sources agree that Albany is more probable. She had an exceptional background as the daughter of a Chippewa mother and a Negro father. Her mother died when Lewis was three, and her father, a year later. For a number of years afterward she lived an outdoor lifestyle with her mother's people. She is quoted in *Forever Free: Art by African American Women* by Arna Bontemps as saying, "Until I was twelve years old I led this wandering life, fishing, swimming . . . making moccasins." Lewis has been widely described as being very proud and fond of her mother's people, perhaps more proud of these Indian ancestors than of her Black relatives, for she said that the Indians did not submit to slavery as the Negroes did.

Gay Pauley has stated that Lewis was involved in the Underground Railroad, the Harpers Ferry raid, the feminist movement, and the abolitionist movement. This would lead some writers to conclude that a group of abolitionists financed her education, but most sources claim that it was her brother, "Sunrise," a California gold miner, who sent her to Oberlin in 1859, where she studied until 1863. Unfortunately, in 1862 Lewis was accused of poisoning two of her white women friends with drugged wine. This caused quite a scandal in Oberlin, and during the ordeal Lewis was severely beaten by white vigilantes. Bontemps indicates that many members of the Oberlin Black community pronounced her guilty in advance because "of all her easy and rather unusual social relations with whites." It was a time when racial tension was high, even in Oberlin. But thanks to the skillful Black lawyer John Mercer Langston, Lewis was acquitted. Later she was accused of stealing brushes and paints from a local art teacher.

In light of these events, Lewis was not allowed to graduate from Oberlin, so she set out for Boston. She had planned on studying music there, but fell in with what *Chicago Reader* (August 16, 1985) has called Boston's "collection of artists, abolitionists, women's rights advocates, and other free thinkers," one of whom was the famous abolitionist William Lloyd Garrison. Garrison introduced Lewis to Edward Brackett, a sculptor with whom she subsequently studied.

Fairly quickly, according to Marilyn Richardson (*Harvard Magazine* 11:40, 1986), Lewis gained a reputation for her portrait busts and medallions of prominent abolitionists like John Brown, Maria Weston Chapman, and William Lloyd Garrison, but it was her bust of Robert Gould Shaw which really got her career as a sculptor off the ground. The story goes that she was so affected by the sight of Shaw leading the Black troops through the streets of Boston that she felt compelled to sculpt him. And the sale of one hundred copies of this piece paid Lewis' way to Europe in 1865.

Lewis traveled through England, France and Italy and settled in a studio in Via della Frezza in Rome. There she was taken up as a "personal project" by the actress Charlotte Cushman, who believed that Lewis, being a woman of color, "has more than anybody else to fight (Bontemps, p. 17)." Lewis became involved with what Henry James called "the marmorean flock," a circle of women artists in Rome who worked in a neoclassical style. From this women's group, as well as help from Garrison and Longfellow, among others, Lewis gained a support network. From there, she began to work in earnest.

Her style fit into the neoclassical tradition which was popular at that time. There was an assumption based on James Porter's analysis of her work that her style "evolved from a 'crude realism' to a refined neoclassicism," but Jacqueline Bontemps asserts that this was only partially correct, and that Lewis "was more original than that." She writes that she was only:

> . . . superficially influenced by the concept of the ideal human form in noble actions. Instead, she was more concerned with 'beautiful feelings' than with 'beautiful form.'

Bontemps goes on to say that her style was "a romantic approach to the classical tradition." She tried to direct attention to aesthetic feeling, not form, to emotionalism rather than idealism.

Lewis had always been artistically talented, but had never found a satisfactory outlet until she reached Boston. Once she was in Rome, there was no stopping her. Bontemps writes that the themes of her works "reflected an anti-classical, existential symbolism related to the realities of being an Amerindian, African American, and female." Her pieces "The Marriage of Hiawatha" and "The Old Arrow-Maker and his Daughter," for example, deal with Indian imagery and relate directly to the artist's personal heritage. Within the context of the 1960's, "The Marriage of Hiawatha," in which two lovers reconcile their warring tribes, was seen by Richardson and others as symbolizing the North and South of America.

Similarly, "Hagar in her Despair in the Wilderness" (1868) is said to have its origins in the Biblical theme of the outcast. The piece has been interpreted by Richardson both as an allegory of the Black race, and, more specifically, as symbolic of the alienation of the 19th century Black American female. (Hagar was the concubine of Abraham and the slave of Abraham's wife, Sarah, as Pauley points out.)

In the piece "Forever Free," Lewis' tribute to Garrison and her most famous work, she depicts a man and woman who are overcome with emotion and break free of their chains upon hearing the news of emancipation. Although it is not completely masterful in technique, Lewis expresses in it the vivid emotions of the couple and, despite the fact that there is disagreement as to the races of the figures portrayed, the subject of the composition is strikingly clear.

Her piece "The Death of Cleopatra" also refers to the Negro race. The piece called "Freed Woman and Her Child" (1866) is also about Blacks. Lewis' other well-known pieces include: "Cupid Caught"; "Asleep and Awake" (gold medal, Naples); "Madonna and Child" (bought by the Marquis of Bute); a lifesize bust of Lincoln; and a bust of Longfellow.

Although shipping was expensive, Lewis managed to enter her artwork in exhibitions in America, including Chicago in 1870, San Francisco in 1873, and Philadelphia in 1876, as well as a show in Rome in 1871 and one in Paris in 1874.

There is little to no information about Lewis after the 1870's. In the 1880's neoclassical sculpture stepped out of the spotlight and so did the "well-known colored American sculptor" as the *Woman's Journal* (Boston, January 4, 1879) called her. It is not known where or when she died.

Most of her artwork has been destroyed or lost over the years, including "The Death of Cleopatra." Two pieces which do still exist are "Forever Free," now at the Howard University Gallery of Art, and "Hagar in her Despair in the Wilderness," now at the Frederick Douglass Institute of Afro-American Art in Washington, D.C. The Oberlin archives owns an illustration called "The Muse Urania," which was done by Lewis when she was a student at Oberlin. It was given to the college by the granddaughter of one of Lewis' classmates.

Arna Bontemps writes of Edmonia Lewis:

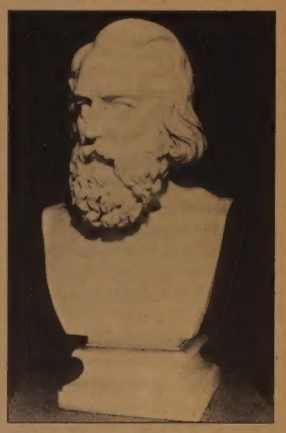
> . . . like most other American sculptors of her time she was not a great artist — there are too many unresolved, conflicting impulses in her work, and her technical proficiency, though solid and promising, was never fulfilled . . .

Nevertheless, she deserves our unmitigated admiration and respect, for she succeeded; she succeeded as a Negro, as a Black, as a woman, and as an artist — no small feat in the 19th century. And although, by being in Rome, Lewis escaped some of the racism in American, the chances for her success were still slim due to racial heritage. Her uniqueness required her to be especially strong, patient, courageous, and determined.

Historically, most Black art has been folk art. Art created outside the folk context, therefore, was a means of communicating with the white world. This type of art was filled with more personal and aesthetic meaning, according to Bontemps, and therefore it made a social statement. As the *Chicago Reader* (August 16, 1985) put it, "being Black and artistic in 19th century America was itself a political statement." And in the same vein, Bontemps notes that, to Garrison and Longfellow, women sculptors, and especially Black women sculptors, were heroes, not social deviants, as some people thought. In Lewis' era, what Black artists there were often painted landscapes or other things which did not pertain to racial experience. Lewis, in addition to just being a Black women artist, did deal with racial issues in her sculpture, and this required courage: courage to identify herself with her race and speak out for it. She had to face a certain amount of prejudice even among some of the people who helped her, but, as Lydia Maria Child wrote in a letter to a friend:

> *. . . whether the little lady has genius, or not, she certainly is largely endowed to one element of success; for her perseverance is unconquerable. What she undertakes to do that she will do, though she has to cut through the hearts of mountains with a pen knife.*

Hence her Indian name "Wildfire." She had always said, according to Pauley, that she did not want praise just because she was "a colored girl," and although she was not as innovative an artist as some, her artwork satisfied enough people to make her relatively famous. (American tourists, when in Rome, apparently stopped by her studio — it was in the best guidebooks!)



EDMONIA LEWIS. *Henry Wadsworth Longfellow*, 1871. Marble.

EDMONIA LEWIS. *Old Arrow-Maker and his daughter.* 1872. Marble.

Henry James wrote that Lewis was ". . . a negress, whose color, picturesquely contrasting with that of her plastic material, was the pleading agent of her fame" (quoted by Richardson in *Harvard* magazine). This statement seems negative and probably was meant to be, yet we must turn it around and give it meaning. Instead of seeing Lewis' color as a constriction which she exploited in order to gain people's sympathetic attention, we must recognize that she was that much more successful precisely because of her color. She beat the odds that were against her because she had talent and determination, not because she consciously appealed to other people's sentiments. She was one of the first Black artists recognized in America, and she was certainly the first Black woman artist recognized in this country. As a Black, Indian, woman, and artist, she should be in all of our history books.

Karen Lindsay, a recent fine arts graduate of Oberlin College, resides in Cambridge.

Chinese Painting: Post-Mao Era

Some Freedom, But Many Restraints

By Benjamin Peterson

Contemporary Chinese painting since 1976 has emerged from a myriad of social and political events. The new art is the result of a collision of China's cultural forms and traditions with foreign ideologies — and their origins in the pre-Communist Republican period beginning in 1912.

By the time the People's Republic of China was established in 1949, Chinese art was already an agent of political propaganda. Aesthetic dogma began in the 1920's and 30's with Lu Xan — the Communist cultural hero and writer who advocated the arts as narrative indoctrination to awaken the social consciousness of peasants. Lu Xan's beliefs parallel those of Lenin: that art and literature should serve the revolutionary cause. Hence, narrative imagery became an important weapon in the war against the Chinese Nationalists led by Chiang Kai-shek. Early forms of propaganda art were relief images, cartoons and plays, and were produced with the endorsement of Communist leader Mao Zedong — who also saw art as an instrument of politics and revolution. Throughout, the Soviet Union was the dominant influence in the Chinese Communists' movement.

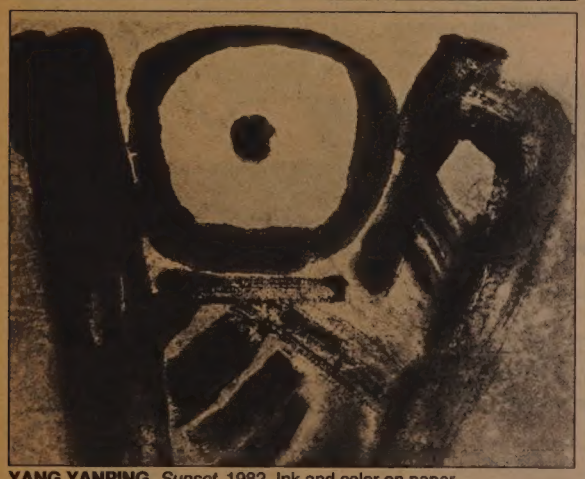
Because the Communists had denounced the traditional art of painting on silk and paper as feudal and elitist, the question was what role the old art should play in the revolution. Emulating the Russian ideologists who had denounced Impressionism and modern art, the Chinese also adopted themes based on the Grand Manner style of Socialist Realism wherein heroes were depicted in dramatic revolutionary activities.

Regardless of their social class, all artists were considered by the Communists to be an elite group and were regarded with suspicion. It was not until the late 1950's, with the decline of Sino-Soviet relations, that traditional Chinese painting regained popularity. By the 1960's the credibility of Chinese intellectuals and artists was restored. But this period of favor was tentative and ended abruptly in 1966 with the Great Proletarian Cultural Revolution. Art created between 1949 and 1966 was now declared by Biang Quing, wife of Chairman Mao, as bourgeois, reactionary and counter-revolutionary. Her goal was to purge all previous art forms — except Socialist Realism — and order new creations that would be truly revolutionary. During this period, "counter-revolutionary" artists were severely criticized, humiliated and incarcerated in rooms called cowsheds. In 1974, the works of some artists who had persisted in using bourgeois styles and subjects were impounded and exhibited as "Black Paintings," or negative examples.

After the death of Mao in 1976, his widow was publicly discredited by the new leaders, as issues of style of expression, personal subject matter and propaganda were reassessed. To guard against oppressive excesses such as those of the Cultural Revolution, the Fourth Congress of Artists and Writers met in 1979 and prepared a statement reflecting a compromise between Communist Party control and artistic freedom. Yet in spite of this, some art continues to be labelled as unacceptable and is criticized as counter-revolutionary.

In the political climate of the post-Mao era, artists are free to work privately, but the work may not necessarily be exhibited or published, although professional artists are gradually gaining popularity. These artists are trained in government-related institutions, and their expressions range from wall paintings, abstractions and figurative idioms to group art.

Benjamin Peterson is a lecturer at Massachusetts College of Art.



YANG YANPING. *Sunset.* 1982. Ink and color on paper.

PRINTS FROM NINETEENTH-CENTURY JAPAN

YOKOHAMA

ARTHUR M. SACKLER GALLERY
Smithsonian Institution, Washington, DC

A R T S / T H E A T R E D I R E C T O R Y

BOSTON

ALPHA GALLERY (536-4465), 121 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m.

ARTFUL HAND GALLERY (262-9601), Copley Place, Boston. Mon.-Fri. 10 a.m.-7 p.m., Sat. 10 a.m.-6 p.m., Sun. noon-5 p.m.

BANK OF BOSTON GALLERY (434-2200), 100 Federal St., Boston. Mon.-Fri. 9-11:30 a.m., 2:30-5 p.m.

BARBARA KRAKOW GALLERY (262-4490), 10 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. July-Aug. hours: Mon.-Sat. 10 a.m.-5:30 p.m.

BOSTON CENTER FOR THE ARTS (426-7700), 539 Tremont St., Boston. **Mills Gallery**, Tues.-Sat. noon-4 p.m.

BROMFIELD GALLERY (262-7782), 36 Newbury St., Boston. Tues.-Sat. 11 a.m.-5 p.m.

CAMBRIDGE ART ASSN. (876-0246), 25R Lowell St., Cambridge. Tues.-Sat. 11 a.m.-5 p.m.

CHINESE CULTURE INSTITUTE (542-4599), 276 Tremont St., Boston. Tues.-Sat. noon-5 p.m.

COPLEY SOCIETY OF BOSTON (536-5049), 158 Newbury St., Boston. Tues.-Sat. 10:30 a.m.-5:30 p.m.

FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston. Tues., Thurs., and Fri. 10 a.m.-5 p.m., Wed. 10 a.m.-7 p.m., Sat. 10 a.m.-4 p.m.

GALLERY AT THE PIANO FACTORY (437-9365), 791 Tremont St., Boston. Tues.-Sat. 3-7 p.m.

GALLERY NAGA (267-9060), 67 Newbury St., Boston. Tues.-Sat. 10 a.m.-5 p.m.

HARCUS GALLERY (262-4445), 210 South St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m.

THE MARLBOROUGH GALLERIES (267-8350), 165 Marlborough St., Boston. Tues.-Sat. 10:30 a.m.-6 p.m.

NIELSEN GALLERY (266-4835), 179 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m.

PUCKER/SAFRAI GALLERY (267-9473), 171 & 173 Newbury St., Boston. Mon.-Sat. 10 a.m.-5:30 p.m.

GALLERY (266-2475), 168 Newbury St., Boston. Mon.-Fri. 9:30 a.m.-5:30 p.m.; closed Sat.

SOCIETY OF ARTS AND CRAFTS (266-1810), 175 Newbury St., Boston. Mon.-Fri. 10 a.m.-5:30 p.m., Sat. 10 a.m.-5 p.m.

TEN ARROW GALLERY (876-1117), 10 Arrow St., Cambridge. Mon.-Sat. 10 a.m.-6 p.m., Thurs. 10 a.m.-9 p.m., Sun. 1-5 p.m.

THOMAS SEGAL GALLERY (266-3500), 133 Federal St., Boston. Mon.-Fri. 10 a.m.-5 p.m.

WENNIGER GRAPHICS (536-4688), 174 Newbury St., Boston. Mon.-Sat. 10 a.m.-5:30 p.m., Wed. 10 a.m.-7 p.m., Sun. 1-5 p.m.

RANDALL-BECK GALLERY (266-2475), 225 Newbury St., Boston. Tues.-Sat. 10 a.m.-6 p.m.

INSTITUTE OF CONTEMPORARY ART (266-5151), 955 Boylston St., Boston. Wed.-Sun. 11 a.m.-5 p.m., Fri. til 8 p.m. Admission $2.50; students, seniors, and children $1; free Fridays 5-8 p.m. Admission as of July 1: $3.50, students $2, children under 14 and the elderly $1.

MUSEUM OF FINE ARTS (267-9300), 465 Huntington Ave., Boston. Tues.-Sun. 10 a.m.-5 p.m., Wed. 10 a.m.-10 p.m.

MUSEUM/NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (442-8014), 300 Walnut Ave., Roxbury. Tues.-Sun. 1-5 p.m

NEW YORK

TONY RANDALL in **M. BUTTERFLY** A New Play by David Henry Hwang, Directed by John Dexter Mon., Thur. at 8, Sat. Mat. at 2: $40, 36.50, 30.50. Fri. & Sat. at 8: $42.50, 38.50, 32.50, Wed. Mat. at 2: $37.50, 33.50, 29.50. Call Ticketron today: (212) 246-0102 (24 hours a day, 7 days a week). Groups: (212) 398-8383. Also at Ticketron. ***Eugene O'Neill Thea. 230 W. 49th St.**

DRIVING MISS DAISY Tues.-Sat. 8: Mats. Wed. & Sat. 2; Sun. 3. HIT-TIX: 564-8038. Groups: 889-4300. **John Houseman Thea. 450 W. 42nd St.**

VIVECA VAZQUEZ/MOVEMENT WORKS - New work by the Puerto Rican choreographer. **St. Marks Church, 10th St. and Second Ave.** (674-8112) Fr. - next Sun., 8:30.

MILES DAVIS: "AURA" - After a series of mechanical-pop duds, this album, recorded in 1984, provides wide-open spaces for trumpet ruminations; Mr. Davis once again sounds like his music matters. (Jon Pareles) Columbia 45332.

QUINCY JONES: "BACK ON THE BLOCK" - This long-delayed album celebrates 40 years of African-descended music in a lavish musical collage; underneath its glitter and grandeur, it's a very personal record. (Holder) Quest/Warner Bros. 26020.

BROOKLYN'S HISTORY MUSEUM, Bklyn Heights, 128 Pierrepont St. - "The Black Image in American Art: 1710-1940," opening April 25.

WHEN WHITE AMERICAN ARTISTS looked at black Americans, what did they see? Stereotypes, like banjo players, watermelon eaters, slaves and idlers? Or heroes, teachers, soldiers — individuals of dignity and purpose? All of the above, as evidence by a complex new show, "Facing History: The Black Image in American Art, 1710-1940," has opened at the Corcoran Gallery of Art in Washington on Saturday. (After closing in Washington, it will move to the Brooklyn Museum in New York, opening April 25.)

The show was organized by Guy C. McElroy, a Black art historian, and takes cues from the "new" scholarship that examines works of art in their political and socioeconomic context. It documents the ways in which American artists "reinforced a number of largely restrictive stereotypes of Black identity," as Mr. McElroy writes in his introduction to the handsome catalogue. Yet so subtly were some of these stereotypes presented, he says, and so persuasive were the skills of many of the artists, that they are not always apparent to the viewer.

— Grace Gleuck
The New York Times

BLACK AND BLUE - A musical dance revue about the age of jazz. Conceived and directed by Claudio Segovia and Hector Orezzoli. With Ruth Brown, Linda Hopkins and Carrie Smith. "One can enjoy the real American gems in (the show) as long as one has the patience to pick them out of their gaudy settings of tourist-trap kitsch." (Rich) Minskoff, **200 W. 45th St.** (246-0102)

YOSHIKO CHUMA, TERE O'CONNOR and STEPHANIE SKURA - Two programs of new and repertory works in shared evenings. Bessie Schonberg, **219 W. 19th St.** (924-0077) Sun., 3; Wed.-Sat., 8.

THE BLUE NOTE: The world's first jazz club and restaurant **131 West 3rd Street** (212-425-8592). Weekend jazz, brunch and matinee, 3 and 5 p.m.; 12.50 per person includes brunch and drink.

THE STUDIO MUSEUM IN HARLEM, 144 West 125th Street, "Contemporary African Artists: Changing Traditions!"

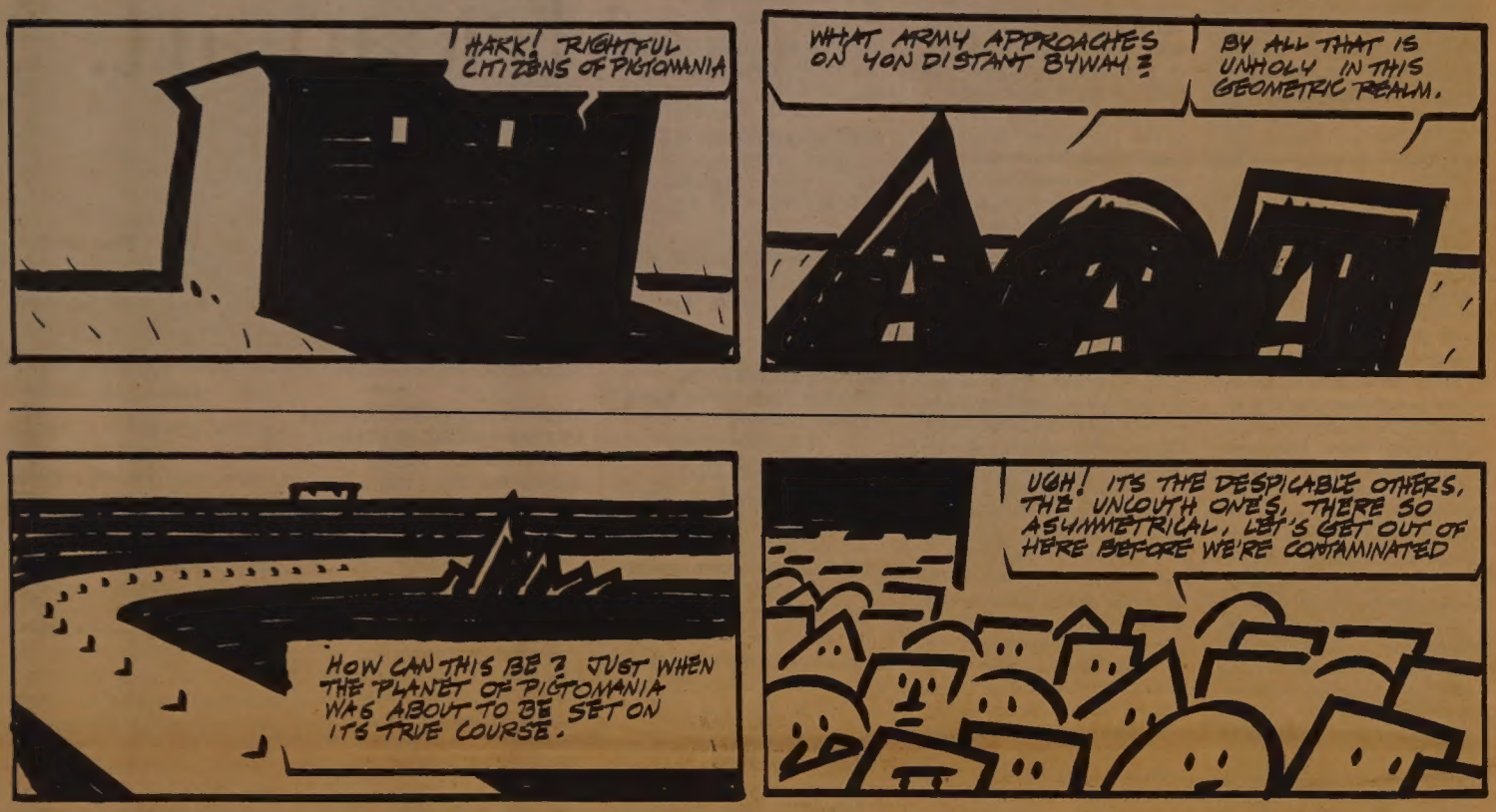
AMERICAN INDIAN COMMUNITY HOUSE GALLERY, 163 Mercer St., "Nature Proofs," a group show of Native American printmakers. Opens Jan. 19, Tues.-Sat., 10-6.

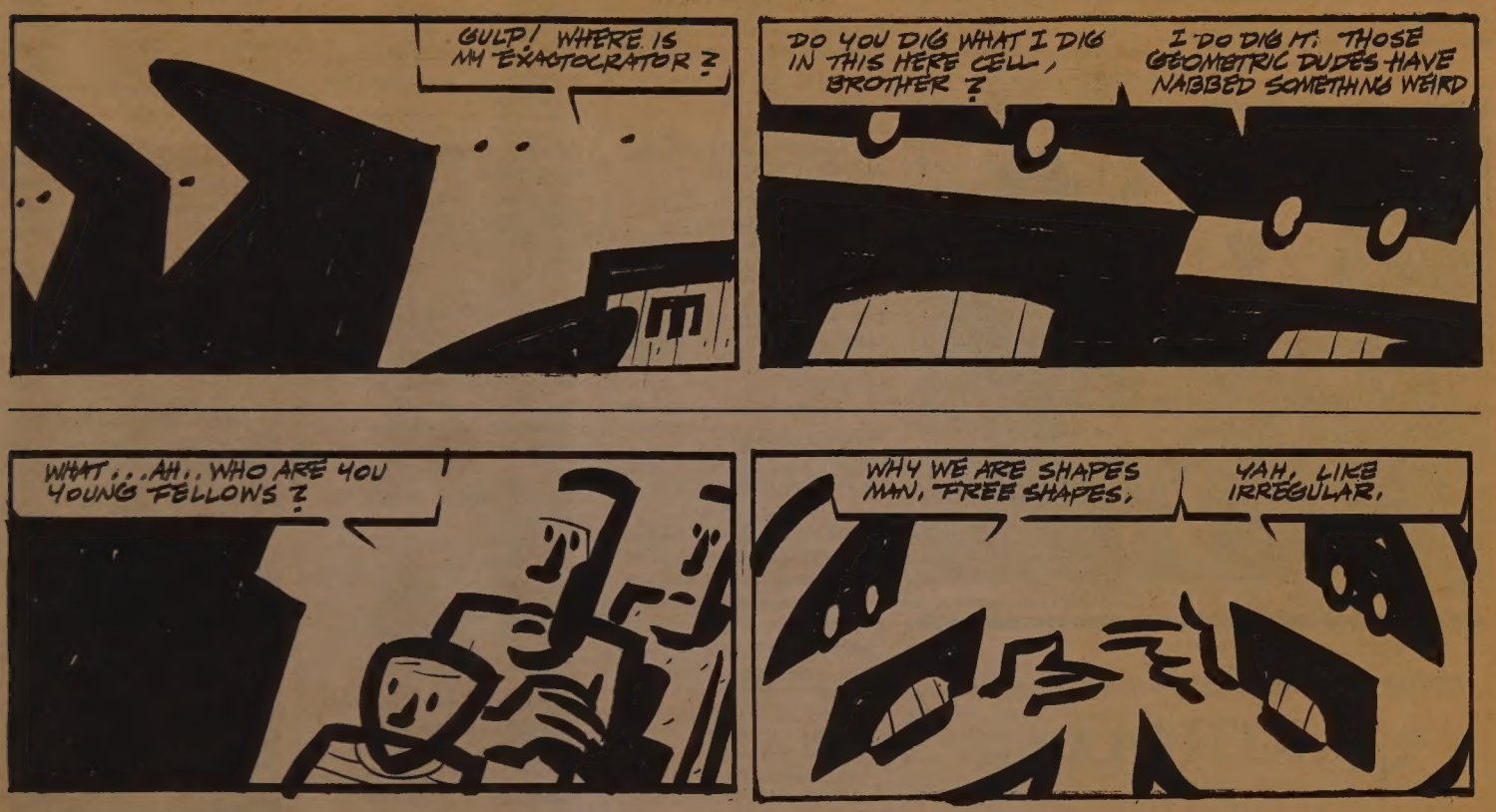
EL MUSEO DEL BARRIO, 1230 Fifth Avenue, "Twenty Years of Puerto Rican Workshops": Exhibition of paintings, drawings and computer graphics; Wed.-Sun., 11-5. Closed Mon. and Tues.

Kieu Chinh in *Vietnam, Texas*

When Captain Toody and his friends arrive on the planet of Pictomania they find out that shapes discriminate against one another.

—Paul Celli


HARK! RIGHTFUL CITIZENS OF PICTOMANIA
WHAT ARMY APPROACHES ON YON DISTANT BYWAY?
BY ALL THAT IS UNHOLY IN THIS GEOMETRIC REALM.
HOW CAN THIS BE? JUST WHEN THE PLANET OF PICTOMANIA WAS ABOUT TO BE SET ON ITS TRUE COURSE.
UGH! ITS THE DESPICABLE OTHERS, THE UNCOUTH ONES, THERE SO ASYMMETRICAL, LET'S GET OUT OF HERE BEFORE WE'RE CONTAMINATED


GULP! WHERE IS MY EXACTOCRATOR?
DO YOU DIG WHAT I DIG IN THIS HERE CELL, BROTHER?
I DO DIG IT. THOSE GEOMETRIC DUDES HAVE NABBED SOMETHING WEIRD
WHAT...AH.. WHO ARE YOU YOUNG FELLOWS?
WHY WE ARE SHAPES MAN, FREE SHAPES.
YAH, LIKE IRREGULAR.

Paul Celli teaches painting and drawing at Massachusetts College of Art.

CONNECTIONS:
MARTIN
PURYEAR

March 17—July 8, 1990

CONTEMPORARY ART
at the Museum of Fine Arts, Boston

REFLECTIONS ON TV:

"There is unmistakable activity, even ferment, in the way the Black presence is evolving in television on all levels. These changes are not about to trigger immediate economic and social miracles for many Blacks. . . But one result would seem inevitable: A healthy dose of consciousness-raising."

"As Black performers gain more control over the final product and the images portrayed, television is changing faster than society."

—John O'Connor
The New York Times

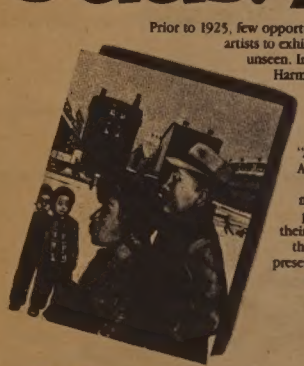
" 'Good Morning. You're looking at Boston,' Bryant Gumbel informed viewers of the NBC "Today" Show at 7 a.m. yesterday.

"Gumbel, who looked extremely sharp for what is for most people an ungodly hour, sounded smooth and assured, the way he's supposed to."

—Bruce McCabe
The Boston Globe

Against the odds.

Prior to 1925, few opportunities existed for African-American artists to exhibit their work, and much of it went unseen. In the 1920s and '30s, the William E. Harmon Foundation changed the picture by sponsoring artists, initiating an awards program and mounting exhibitions nationwide. Now 120 of these works are on view again. "Against the Odds: African-American Artists and the Harmon Foundation" celebrates the pioneering spirit of more than 30 painters, sculptors and photographers who triumphed over their circumstances and the Foundation that ignored conventional wisdom by presenting their unique vision of America *to* America.



AGAINST THE ODDS: African-American Artists and the Harmon Foundation.
The Newark Museum, 49 Washington St., Newark, NJ.
January 15 through April 15.
For information: 201 596-6550
The Gibbes Museum of Art, Charleston, South Carolina,
May 7 through July 9.
Chicago Cultural Center,
July 28 through September 29.

Additional funding for the exhibition and catalogue has been provided by the Henry Luce Foundation, Inc., The National Endowment for the Arts and the New Jersey State Council on the Arts/Department of State.

The changing face of African art.

Visit The Studio Museum in Harlem and come face-to-face with Africa's cultural vanguard. The museum introduces you to "Contemporary African Artists: Changing Traditions," an exhibition of recent sculpture, painting, prints, collages and mixed-media works by nine distinctive artists from six countries.

CONTEMPORARY AFRICAN ARTISTS: CHANGING TRADIATION
The Studio Museum in Harlem
144 West 125th Street, New York,
now through May 6, 1990.
For information call 212 864-4500

Henry Munyaradzi, Zimbabew, "Balancing Rock," 1989

An Early Puerto Rican Painter

José Campeche y Jordán was Puerto Rico's first artist of international importance, yet he remains little known and outside the mainstream of 18th and 19th century Latin American painting. Born in San Juan in 1751, he was the son of a manumitted Black slave woman, Maria Jordán, and her Spanish husband, Tomás Campeche.

Campeche studied Latin and philosophy in the Dominican convent and was active in music in the cathedral of San Juan. It is speculated that the rudiments of his technical training were acquired in his father's workshop through varied chores as gilder, decorator and painter. As a painter, Campeche is deeply rooted in the spirit of the Spanish Baroque era with its emphasis on Catholicism and religious themes. He did, however, paint other subjects, including portraits of Peninsular Spaniards or the upper classes.

A retrospective exhibition of Campeche's works was held at New York's Metropolitan Museum of Art in 1988.

José Campeche y Jordán. *Saint Sebastian*, 1791.

D A N C E

Classical ballet tends to be off the ground. It gives the illusion of inhabiting space.

—Jacques d'Amboise

The physical aspects of dance are represented in the explosive energy released during ritual play.

—Rex Nettleford

THE BLACK TRADITIONS IN AMERICAN DANCE (Rizzoli, 1989) by Richard Long traces the strands, motifs and fashions in African-American dance, from early minstrels to contemporary dance companies, such as Arthur Mitchell's Dance Theatre of Harlem.